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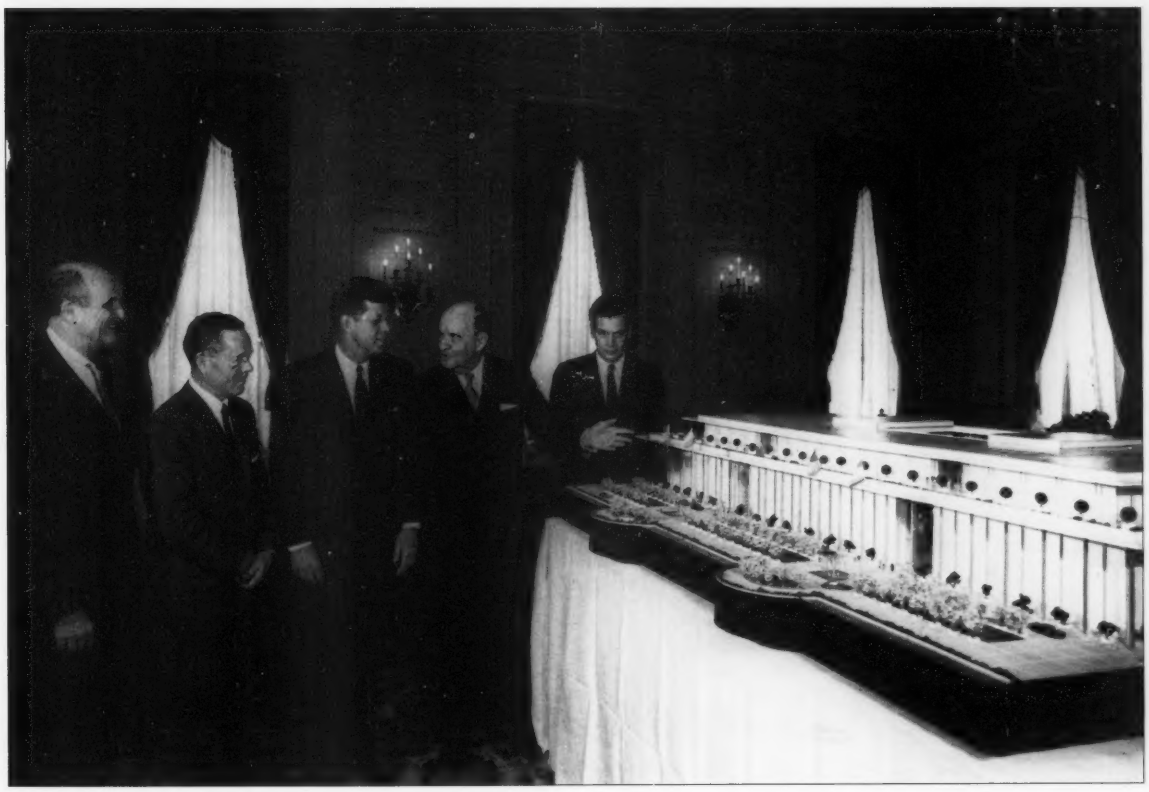

The Roger Stevens Collection

Library of Congress
INFORMATION BULLETIN

Vol. 56, No. 6
March 24, 1997

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Architect Edward Durrell Stone shows President Kennedy and Roger Stevens (far left) a model of what was then to be called the National Cultural Center, Oct. 8, 1963. The gathering occurred just prior to a meeting of the President's Business Committee for the National Cultural Center. During this initial meeting of the 60 members, Kennedy told them that "the nations of the world, both in and out of the Iron Curtain countries, have their great and beautiful centers for the performing arts, but here in the world's greatest capital we have nothing, and this represents a great cultural gap in our American growth."

Cover Story: Roger L. Stevens shaped the arts landscape of Washington – and the nation – in a profound way. His papers, in the Library's collections, document his career. 114

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FLICC Forum: A forum sponsored by the Library's Federal Library and Information Center Committee looked at the future of telecommunications. 111

Civil Rights: The Mitchell family has given their collection of papers relating to the modern civil rights movement to the Library. 111

Shattering Myths: Civil War historian Thomas Buell says the common perceptions of the strengths and weaknesses of the North and South aren't true. 112

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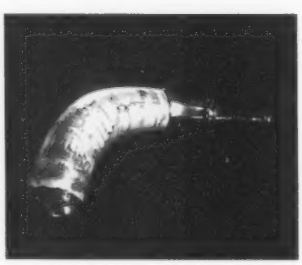
"American Treasures" On-Line: A preview of a major exhibition, "American Treasures of the Library of Congress," is now on-line. 122

Obituaries: A former director of the Legislative Reference Service and a cataloger responsible for the first edition of Anglo-American Cataloging Rules have died. 123



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GUY LAMOLINARA, Editor
JOHN H. SAYERS, Production

The Future of Telecommunications

Former Senator Says Changes Cannot Be Predicted

The former chairman of the Senate Commerce Committee said March 6 that changes in the law governing the telecommunications industry are just beginning to have an impact now, a year after the 1996 law was signed.

Former Sen. Larry Pressler (R-S.D.) delivered the keynote address at the annual Federal Library and Information Center Committee Forum to about 150 people in the Library's Mumford Room.

Describing the legislation in layman's terms, Mr. Pressler said, "We wanted to start getting everybody into everybody else's business, so the fellow who provides local telephone service can also provide long distance service or compete in another market, or that new entrants or small businesses can come in and start and compete and have access to the wires."

Daniel P. Mulhollan, Congressional Research Service director, introduced Mr. Pressler to the forum on behalf of Dr. Billington, who was delayed in returning from a trip to California.

During his remarks, Mr. Pressler said that the law changes the relationships among companies that provide telecommunications services," which include primarily:

- local telephone service,
- long distance telephone service,
- radio and television broadcasting,
- cable television, and
- wireless communications, such as cellular telephones.

Other parties affected by the 1996 law include electric utilities, burglar alarm companies, schools and libraries, he said.

"Libraries and schools will be most interested in the 'universal service' provisions of the bill," he said. Under these provisions, schools and libraries are to be given discounted rates for telecommunications services. The Federal Communications Commission (FCC) must issue the rules for this part of the law by May 8, he said. Other changes in the law will take effect in two to five years, and the Federal Communications Commission is still working on issuing all the new regulations. No one knows exactly how the telecommunications industry will change in the years to come, he said.

"Over the long term, we hope that competition in telecommunications will benefit all other markets, but it's important to remember that everything in the law does not take effect right away," Mr. Pressler said.

He explained that the Communications Act of 1934 had created many

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Mitchell Family of Civil Rights Activists Gives Papers to Library

Dr. Billington on March 7 announced an agreement to acquire the papers of the Mitchell family of civil rights activists.

"The Mitchell papers are believed to be the most important unprocessed archive on the modern civil rights era. The acquisition of these materials will be a great advantage to scholars and researchers because it makes the Library virtually unparalleled for the study of the civil rights movement in the 20th century," said Dr. Billington.

The collection chronicles the lives of Clarence M. Mitchell Jr.; his wife, Juanita Jackson Mitchell; her mother, Lillie M. Carroll Jackson; and other members of several generations of the Mitchell and Jackson families. The donors are the Mitchells' four sons: Clarence M. Mitchell III; Keiffer J. Mitchell, M.D.; Michael B. Mitchell; and George D. Mitchell.

The history of the Mitchell family is inextricably linked with the history of the National Association for the Advancement of Colored People (NAACP), the civil rights struggle in the state of Maryland and the national civil rights movement.

Clarence M. Mitchell Jr. (1911-1984) served as the director of the NAACP Washington Bureau and the association's chief lobbyist from 1950 to 1979. Mitchell waged a tireless campaign on Capitol Hill to secure the passage of a comprehensive series of civil rights laws: the 1957 Civil Rights Act, the 1960 Civil Rights Act, the 1964 Civil Rights Act, the 1965 Voting Rights Act and the 1968 Fair Housing Act. His invincible determination won him the accolade of "101st U.S. Senator."

An avowed "freedom fighter," Juanita Jackson Mitchell (1913-1992) served as the first national youth director of the NAACP (1935-1938) and became the first African American woman to practice law in Maryland (1950). She later succeeded her mother as president of the NAACP Baltimore branch and president of the state conference of NAACP branches.

Lillie M. Carroll Jackson (1889-1975) presided over the NAACP Baltimore branch for 35 years (1935-

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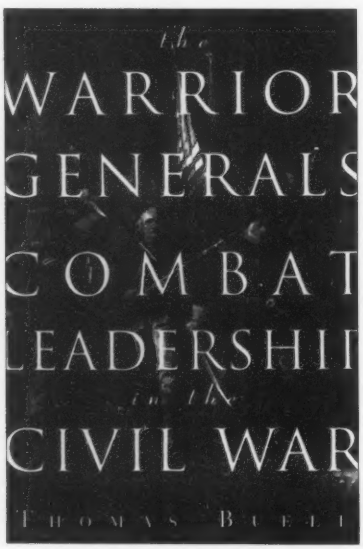
Combat Leadership in the Civil War

Author Thomas Buell Speaks at Library

Historian and author Thomas B. Buell treated an overflow audience of academics, students and Civil War buffs to an original and thought-provoking review of generalship during the American Civil War in a lecture at the Library on Feb. 27.

Mr. Buell spoke at the invitation of the Center for the Book, as part of its "Books and Beyond" series, a continuing program featuring authors of recent books that have particular relevance to the Library's collections.

Center for the Book Director John Y. Cole introduced Mr. Buell by reading a letter from author Herman Wouk complimenting Mr. Buell on the publication of his latest book, *The Warrior Generals: Combat Leadership in the Civil War* (Crown, 1997). His book challenges the popular view that the South possessed superior military leaders whom the North eventually overcame with advantageous manpower and industrial output. According to Mr. Buell, this common perception owes more to "myth, folklore, tradition and nostalgia" than to a careful review of the actual accomplishments of commanders on the battlefield.

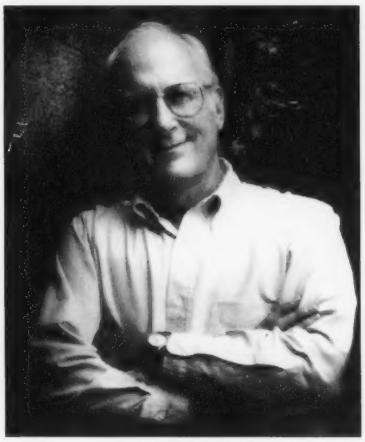


In fact, Mr. Buell argued, the Union army produced general officers whose records withstand comparison with the finest leaders of the Confederacy, including Gen. George Thomas, commander of the Army of the Cumberland in the Western theater, who may have been the most important – and overlooked – military leader of the period.

The armies of the Civil War grew up during the conflict, unlike today's standing armies whose career officers achieve high rank only after many years of professional training and peer review. In 1860, just before the war began, the United States had only four elderly generals, Mr. Buell noted. By war's end in 1865, more than 1,000 men on both sides of the conflict had attained that rank. Mr. Buell narrowed this field by comparing three pairs of generals, chosen from three levels of command, that had faced each other frequently during the war: Ulysses S. Grant and Robert E. Lee; George Thomas and John Hood; and Francis Barlow and John Gordon.

Mr. Buell assigned each leader an "epithet" to describe his individual attributes and to represent characteristics common to certain personality types found in the rival armies as a whole. He dubbed Grant, who became commander of all the Union armies in March 1864, a "yeoman," while calling Lee, leader of the Army of Northern Virginia, an "aristocrat." Like aristocrats in every age, Lee's main concern was to preserve the status quo, Mr. Buell said, suggesting that this attitude hurt the famous Southern general's military performance in a period of rapidly changing technology and tactics.

"Lee never evolved. The phenomenon of his reputation is that a general could lose so many campaigns,



Thomas Buell

suffer casualties and desertions of such staggering proportions, and yet still be admired as both folk hero and military genius."

By contrast, the best Union generals employed tactics, weapons and technology that foreshadowed modern warfare and would be used throughout the 20th century. The most important of these leaders, Mr. Buell said, was Gen. George Thomas, whose Army of the Cumberland became the most effective and lethal fighting force of its day. He called Thomas, a Southerner and career soldier who remained loyal to the Union, a "Roman," because his innovations created an army that, like the ancient legions at their peak, differed in kind from its outmoded opponents.

Thomas won every battle in which he fought, was the chief architect of the Union victory in the Western theater, which Mr. Buell considers decisive and, at the battle of Nashville in December 1864, became the only general of the war to annihilate completely an opposing force, Gen. John Hood's Army of the Tennessee. By destroying the South's capacity for organized

resistance in the West, Thomas sealed the Confederacy's fate and achieved the type of total triumph that Carl von Clausewitz saw as the ultimate object of armed encounter.

Some of Thomas's military breakthroughs are recorded in the Library's collections. For example, Mr. Buell found a Mathew Brady photograph in the Prints and Photographs Division showing Thomas and his staff working in a mobile field headquarters. Because of the accelerated rate of developments on the modern battlefield, effective leaders could no longer afford to command their troops from the rear.

Confederate Gen. John Hood met Thomas repeatedly in the Western theater of the war. Hood, a gallant but reckless officer whom Mr. Buell styled a "knight errant," epitomized the "spirit of the offensive" brand of 19th century warfare, which led the French to disaster in the early days of World War I. Hood became the youngest general of full rank in the Confederate army at the age of 33, but failed to appreciate the limits of the fighting spirit when pitted against new technology such as the rifled musket. His ruinous decision to attack the entrenched federal lines at Franklin, where seven of his generals were killed, was, according to Mr. Buell, "tantamount to murder and even more devastating to the Confederate army than Pickett's charge at Gettysburg."

Mr. Buell's last side-by-side comparison measured Union Gen. Francis Barlow against Confederate Gen. John Gordon. Both were volunteer officers who rose through the ranks to command at the brigade and divisional levels, proving that North and South produced gifted amateurs who could learn on the job. Barlow was a methodical "Puritan," who sought perfection in everything he did. Gordon, by contrast, resembled a 17th century English "Cavalier"; he sided with the Southern aristocracy in the defense of custom and tradition, including the institution of slavery. Both were extraordinary combat leaders who faced each other repeatedly in the war's Eastern theater.

Ultimately, Mr. Buell concluded, the Confederacy was defeated by the "ambiguity of its war aims." It yearned to legitimize itself as a nation through armed conflict with the North, but failed to grasp the inherent contradiction between its cherished causes, defense of liberty and resistance to tyranny, with the existence of an independent South that would perpetuate the practice of slavery. "While they fancied themselves as revolutionaries, in fact the generals were protecting a reactionary oligarchy whose time had passed."

Mr. Buell is writer-in-residence at the University of North Carolina and the author of biographies of Adms. Ernest King and Raymond Spruance. A former wartime commander, he graduated from the U.S. Naval Academy's Naval Post-Graduate School and has taught military history at the Naval War College and at West Point.

– John Martin

Mr. Martin is a copyright examiner in the Visual Arts Section of the Copyright Office. John Bethel, copyright specialist, and James Shapleigh, copyright examiner, contributed to this report.

FLICC
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separate and distinct business areas from which companies were not allowed to stray.

"What the Communications Act of 1934 and its progeny allowed was ... 'apartheid' in companies and services, so our telecommunications services were divided up among different companies and groups. For example, we had the regional Bell companies, which did local telephone service; we had the long distance companies. ... Then we had the cable people and the broadcasters. ... We had all sorts of other players, such as the utilities, which couldn't get into telecommunications. So we had this balkanized system in the United States [with] everybody [having] their monopoly or their area, and none of them really wanted to change."

Cellular telephone technology has changed the situation somewhat, he said, and many developing countries are skipping the costly "copper wire phase" of telephone service and jumping straight into cellular service.

Now in private practice as the head of his own consulting firm, Pressler Group LLC, Mr. Pressler is a former Rhodes Scholar. After graduating from the University of South Dakota in 1964, he attended Oxford University. From 1966 to 1968, he served in the Army, including duty in Vietnam. In 1971 he earned his law and master's degrees from the Harvard Law School and the John F. Kennedy School of Government at Harvard. From 1971 to 1974, Mr. Pressler worked in the Office of the Legal Advisor to the Secretary of State.

In 1974 he was elected to the House of Representatives from South Dakota, and in 1978 he won a Republican seat in the Senate. He served in the Senate from 1979 through the end of the 104th Congress in 1996.

In 1996, as chairman of the Senate Commerce Committee, Mr. Pressler oversaw the first full rewrite of the 1934 Communications Act and also led the joint House-Senate conference committee on the telecommunications bill, which President Clinton signed as Public Law 104-104 in the Library's Main Reading Room on Feb. 8 (see LC *Information Bulletin*, Feb. 19, 1996).

– Edward Ohnemus

Mr. Ohnemus is assistant editor of The Gazette, *the Library's staff newspaper.*

National Culture

Roger Stevens Collection Documents a Life in the Arts

by Donna Urschel

Maybe Roger L. Stevens was listening carefully when John F. Kennedy said "Ask not what your country can do for you, but what you can do for your country."

For what Mr. Stevens did for his country, quite simply, is elevate its cultural life.

He built the John F. Kennedy Center for the Performing Arts and ran it for nearly 20 years. He produced and co-produced more than 200 plays for Broadway, including the illustrious *West Side Story, A Man for All Seasons, Bus Stop, Cat on a Hot Tin Roof, Deathtrap* and *Mary, Mary.*

He served as President Lyndon B. Johnson's special assistant on the arts, shepherding legislation that established the nation's first National Council on the Arts, later the National Endowment for the Arts, which he chaired from 1965 to 1969.

Mr. Stevens, 87, worked with and championed some of the best-known and best-regarded artists of the modern stage – Eugene O'Neill, Tennessee Williams, Harold Pinter, T.S. Eliot, Tom Stoppard, Jean Giraudoux, Arthur Kopit and Friedrich Dürrenmatt.

A behind-the-scenes look at Mr. Stevens's long and fascinating career in the arts and politics will soon be possible at the Library. Mr. Stevens donated his personal and business papers, including correspondence, memoranda, board meeting minutes, photographs, playbills and press releases to the Library. Once the papers have been organized, the public will be able to peruse them in the Performing Arts Reading Room in the Library's Madison Building.

Mr. Stevens presides over a news conference, held on the site of the Kennedy Center, Sept. 29, 1965.

Roger Stevens and his wife of almost 60 years, Christine, enjoy a performance at the Kennedy Center.

Mr. Stevens was 51 years old, already a wealthy real estate entrepreneur and a successful Broadway producer, when President Kennedy called him to Washington in 1961. Kennedy wanted him to establish the National Cultural Center. The idea for the arts center germinated in the Eisenhower years but had failed to grow further. There were too many obstacles, too many conflicting opinions. Where would the center be built? On the Potomac or on the Mall? How much should it cost? A group of separate buildings or all under one roof?

Kennedy appointed Mr. Stevens as chairman and put him in charge of everything, including raising the money. There were no funds allocated at the time. In two years, Mr. Stevens had raised $13.5 million toward construction costs.

Still, it was not easy making the structure a reality.

"I knocked on every door," Mr. Stevens reminisced to *The Washington Times* in 1988. "John Kennedy tried and tried to get things going, but Congress wouldn't go along. He was going to create the center by decree – the way that Roosevelt used to do things – and I understand the papers were on his desk, waiting for his signature, the day he was killed.

"The night after the assassination – I remember it was a Saturday – I had dinner with my friend Paul Hoffmann, who told me that there might be an opportunity in this terrible tragedy to push through this idea that Kennedy wanted so much," Mr. Stevens told the *Times*.

"I always thought that the National Cultural Center was a bad name anyway," Mr. Stevens said. Thus the name

The Kennedy Center, ca. 1965, under construction on the banks of the Potomac River. The Watergate complex is to the north.

was changed to the John F. Kennedy Center for the Performing Arts. In 1964 Congress declared it a national memorial to the slain president and appropriated $15.5 million in matching funds. More money was raised. By the end of the year, during the Johnson administration, ground was broken for the Kennedy Center.

"After his assassination, it never occurred to me that we wouldn't finish the building. We just kept pushing along until we got it done. Now I think Kennedy has the best of all the presidential memorials in this city," Mr. Stevens said.

Pushing things along and persevering were traits Mr. Stevens probably acquired during the Depression. Born on March 12, 1910, in Detroit, Mr. Stevens grew up in Ann Arbor. His father, a well-to-do real estate broker, sent his son to a Connecticut boys' school, Choate. But when the Depression hit, Mr. Stevens's plans to attend Harvard were scuttled. He entered the University of Michigan, instead, to save money.

After a year, however, he had to quit Michigan and grab any job he could find: tending a gas station, working on a Ford assembly line. Mr. Stevens's job at Ford was to polish gears by holding them up to whirring metal brushes. During one of the company's notorious speedups, Mr. Stevens's hands were turned into a bloody pulp; he became a lifelong supporter of the working man.

He even worked in a real estate office, earning nothing, learning a lot.

Through it all, Mr. Stevens found solace in books. The public libraries, of course, were free. He read voraciously: Fielding, Shaw, Shakespeare, Proust, Mann, Thomas Wolfe and Pirandello.

The '30s weren't all bleak for Mr. Stevens. He met and married Christine Gesell, a tall and beautiful Ann Arbor undergraduate, whose uncle, Arnold, was the famous child psychologist. They've been married nearly 60 years. Mrs. Stevens is a tireless crusader for animal rights. She is the founder and president of the Animal Welfare Institute.

As the Depression abated, Mr. Stevens returned to real estate in Ann Arbor. He didn't really make it big until after World War II, when he began buying and selling hotels and commercial centers. In 1951 he even starred in his own dramatic endeavor – though unrelated to Broadway – when he formed a syndicate to buy the Empire State Building for $51.5 million, the highest price ever paid for one edifice. The syndicate turned it over three years later at a profit of nearly $10 million.

On one of his trips to New York from Ann Arbor, Mr. Stevens met theater producer Alfred deLiagre Jr. and announced that he was ready to buy the old Belasco Theatre. DeLiagre warned that theater-owning was risky; Mr. Stevens wound up putting money into a new deLiagre production, *The Madwoman of Chaillot*, by Jean Giraudoux, which won the 1949 Drama Critics Award as the year's best play.

Brimming with new enthusiasm for the theater, Mr. Stevens rushed a 1949 production of Shakespeare's *Twelfth Night* from an Ann Arbor festival to Broadway.

"Nobody came to my first show," Mr. Stevens said. "I mean, really, nobody."

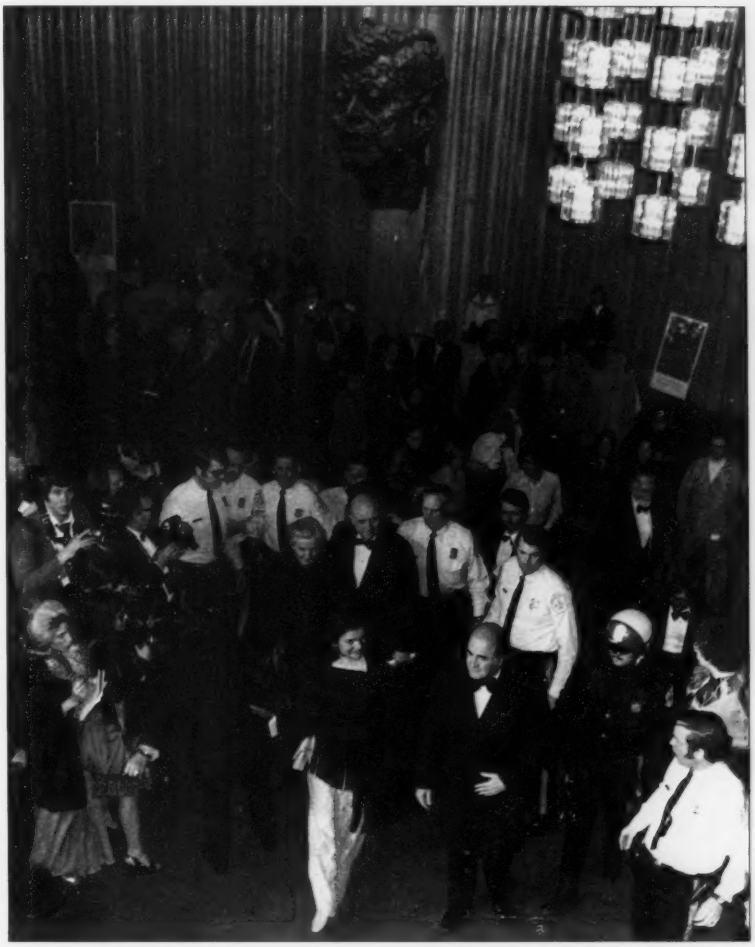
Undaunted, willing to push this theater passion along a bit further, Mr. Stevens soon jumped on another chance.

"This fellow had Jean Arthur and Boris Karloff tied up for a production of *Peter Pan* and he couldn't raise money," he recalled in 1988 to *The Washington Times*.

"I found out that it would never be easy to raise money for a play, but I agreed to produce this one," Mr. Stevens said.

He also brought in a youth named Leonard Bernstein to write the music for J.M. Barrie's classic play. *Peter Pan* was one of the biggest hits of 1950 – and at least two careers took flight.

Mr. Stevens went on to produce many more Broadway plays. He teamed up with Robert Whitehead to start a producing firm. The men, to this day, share an office in Times Square.



In 1972, a year after the Kennedy Center opened, Leonard Bernstein's *Mass* was performed for a second time. The piece had been commissioned for the opening of the center. Jacqueline Kennedy was accompanied by Alejandro Orfila, head of the Organization of American States. The Stevenses are behind her.

They often worked independently, but their alliance is responsible for more than 30 Broadway productions, including *Bus Stop*, *A Man for All Seasons* and *Texas Trilogy*.

During the '50s, Mr. Stevens was named to the board of several important theater groups: ANTA (American National Theatre and Academy), the Phoenix Theatre and the Playwrights Producing Company. He worked on 40 shows with the Playwrights.

While his Broadway career was booming, Mr. Stevens joined the Volunteers for Adlai Stevenson. He served as chairman of the Democratic Finance Committee for the 1956 campaign.

"I went into politics out of curiosity," he once told a reporter. "I wanted to see how the inside worked. ... I found out."

A year later, Mr. Stevens produced one of his favorite plays, *West Side Story*. He was sold on the project from

Leonard Bernstein (at piano) had a long association with Roger Stevens, to whom he dedicated *Mass*. Mr. Stevens was instrumental in many Bernstein productions, including *West Side Story*. Then Rep. John Brademas is to the left of Bernstein and Mr. Stevens is next to him during this sing-along.

the start, but he, Jerome Robbins, Arthur Laurents and Leonard Bernstein did not have an easy time convincing other people.

"Not one single person wanted to put in a dime. Nobody believed in it," he recalled.

But he followed his hunches and pushed the project along. On Sept. 26, 1957, *West Side Story* opened. It was a huge success.

"There were two things that happened in *West Side Story*. One was the music, which was new and great. Also, it was the first time that dance was used to advance the story line.

"I believed in it, I loved that musical," Mr. Stevens reminisced. "I still love it."

Mr. Stevens was also ahead of his time in looking toward London's West End for future Broadway hits. He brought in works by Terence Rattigan, Peter Shaffer and Tom Stoppard.

Although he made Mr. Stoppard one of the hottest playwrights in New York, Mr. Stevens passed up what would become the biggest Stoppard hit, *The Real Thing*.

"Commercially, I missed the boat on that one. But I didn't like it," Mr. Stevens said.

"The theater is always a gamble. I've never made a bad deal in real estate – well, maybe once, when I trusted an agent who hadn't actually seen the property, but no other time. In theater, you can't always tell. One quarter of the time, I'm right; one quarter, the critics are right; one quarter, they're crazy; one quarter, I am," he explained to *The Washington Times* in 1988.

One playwright he felt was never right was Neil Simon. His dislike of Simon's work was legendary. Besides commercial appeal, Mr. Stevens was looking for literary appeal in the plays he produced.

"Simon is very successful," Mr. Stevens said, "but frankly, his plays bore me."

He may have chatted with presidents and playwrights, but Mr. Stevens was never known for being talkative or easy to know.

Arthur Cantor, a prominent producer once said, "He's a decent man whose word is his bond. But he's an intensely private person, with a moat around himself. Not the kind of man you would expect to hug you, but he's hugged the theater all his life. His enthusiasm is his strongest asset."

Mr. Stevens succinctly explained his personality to David Richards of *The Washington Post* in 1988: "From time to time, I've been perceived as a cold fish. The truth is the reason I appear aloof is I'm shy. I inherited it along with a lot of other qualities I have. Shyness is a stinking trait, I can tell you. But I just don't like to push in anywhere. I've never done anything I wasn't asked to do. I've been invited to join every club I belong to.

"A lot of people see me out walking and I guess I have a bad reputation for ignoring them. Even back in the Ann Arbor days, when I was going to the university, they used to jump on me for walking by a good-looking girl without paying attention. I don't do it on purpose. I'm just thinking. I'm like a rat in a maze. I do a lot of my problem-solving during my walks in the morning."

When Mr. Stevens served as chairman of the Kennedy Center's board of trustees from 1961 to 1988, he not only orchestrated fund-raising efforts but also guided its programming, which included the commissioning of many new works, among them Leonard Bernstein's *Mass* for the center's opening in 1971.

Through Kennedy Center Productions Inc., the center's nonprofit investing arm, he could provide financial help to pre-Broadway shows that ran into trouble here. The nonprofit subsidiary, for instance, sank money into *Pippin* and *Annie*. The center accrued profits from these investments, many of which were plowed into the

center's free educational programs. Mr. Stevens made no money personally on any of these center operations.

Before there was a Kennedy Center with Roger L. Stevens at the helm, Washington was always a decent two-week stand, observed Philip Langner in 1979, then president of the Theater Guild. "Roger and the Kennedy Center have turned it into the most desirable tryout city in the country. It's electric and alive. Every producer I know wants to start his play there."

In 1988, the year he retired as chairman of the board, he received the Kennedy Center Honors, along with Alvin Ailey, George Burns, Myrna Loy and Alexander Schneider.

"I was quite surprised," said Mr. Stevens at the time, "and quite moved. I got the call, and I first was told the other four names. When my own came up, I couldn't believe it. I thought they only chose the stars, you know. But then, I guess a producer, too, has something to contribute to the arts."

His other honors in the United States include: the National Artist Medal, the highest award of the American National Theatre Association (1983); the award for Distinguished Service to the Arts from the American Academy and Institute of Arts and Letters (1984); the National Medal of Arts (1988) and the Presidential Medal of Freedom (1988).

Mr. Stevens served on numerous boards: Metropolitan Opera Association, Peabody Conservatory, Folger Library, Circle in the Square Theatre, American Film Institute, American National Theatre Association, National Symphony Orchestra Association and the Ballet Theatre Foundation. He was co-founder of the American Shakespeare Festival Theatre and Academy and founder of the National Institute of Music Theatre. He was a member of President Reagan's Committee on the Arts and Humanities, and he was chairman of the National Book Awards.

"I don't think I'm particularly smart," he told *The Washington Post* in 1988. "I'm outsmarted all the time. But then I never thought being smart was a matter of sitting people down and talking them into a deal. I just never looked at it that way.

"What I do best is solve problems and come up with new ideas. I've inherited that ability and if I say so myself, I'm terribly good at it. But that has nothing to do with being smart. It's a kind of intuition I was blessed with."

–Donna Urschel is a Washington freelance writer.

Alec Coppel's 1958 play, *The Gazebo*, was one of the many stage productions with which Roger Stevens (center) was connected. It featured Jayne Meadows and was presented by the Playwright's Company and Frederick Brisson (left).

Mitchell
Cont'd from page 111

1970). Under her leadership, the Baltimore branch initiated history-making legal cases that challenged the constitutionality of segregation in education, employment and public accommodations.

Totaling an estimated 250,000 items, the Mitchell family papers include correspondence, notebooks, legal files, NAACP records, scrapbooks, photographs, films, audio tapes and newspapers. A portion of the papers has already been sent to the Library. It is expected that the remainder will be transferred by early summer. The Library plans to seek a grant to support the processing of the collection.

The Mitchell family papers relate to other collections already in the Library's Manuscript Division. Chief among these are the records of the NAACP, NAACP Washington Bureau, NAACP Legal Defense and Educational Fund, National Urban League, Leadership Conference on Civil Rights and the personal papers of U.S. Supreme Court Justice Thurgood Marshall and civil rights attorney Joseph Rauh.

News from the Center for the Book

'Book Guys' Building New Public Radio Audiences

In January the Center for the Book became a participant in "The Book Guys," a weekly call-in show about books on National Public Radio (NPR).

Hosted by Allan Stypeck, president and founder of Washington's Second Story Books, and radio personality Mike Cuthbert, "The Book Guys" focuses on questions from listeners about book values and book collecting, as well as forthcoming events in the world of books. Best-selling author Nicholas Basbanes *(A Gentle Madness: Bibliophiles, Bibliomanes and the Eternal Passion for Books)* is a frequent guest. Diane Kresh and Merrily Smith of the Library's Preservation Directorate have also been on the program. "The Book Guys," which recently completed its first year, is now broadcast on 20 NPR stations.

Center for the Book Director John Y. Cole, now a regular guest, adds his perspective about reading and libraries and the work of state centers for the book around the country. He also arranges for reading promotion partners of the Center for the Book to describe the grass roots work of their organizations.

Since the beginning of 1997, Joanie Chase of Everybody Wins, Jim Wendorf of Reading Is Fundamental Inc. and Kimberly Taylor, executive director of the Colorado Center for the Book, have discussed their organizations and answered questions about their projects. The Center for the Book also sponsors a quiz on each program in which listeners are asked to identify an author or a quotation about books; the prizes often are a T-shirt or book from the Center for the Book. "The Book Guys" also announces forthcoming events from the center's National Book Events Calendar, which is now a feature of the center's World Wide Web site (http://lcweb.loc.gov/loc/cfbook/).

The show's slogan is "Reading Is a Family Affair," and it has begun promoting "Building a Nation of Readers," the Center for the Book's national reading promotion theme for 1997-2000.

"The Book Guys" is recorded "live-to-tape." Listeners can call (800) 828-Book; the show's producer will call back to schedule a time to be on the show. The line is open 24 hours a day.

To reach "The Book Guys" write Box 769, Rockville, MD 20848-0769 or call Chris Philips at (301) 881-0113. The e-mail address is ssbookguys@paltech.com; the web site address is http://www.paltech.com/second-story.

"The Book Guys," National Public Radio radio host Mike Cuthbert (left), and Allan Stypeck, president and founder of Washington's Second Story Books; Joanie Chase (below, right) of Everybody Wins discusses her organization with Mr. Cuthbert on the weekly call-in program about books and reading on NPR.

John Cole, director of the Center for the Book, is a regular guest on NPR's "The Book Guys."

☐ **"The Sound of Writing" Continues on NPR.** Since January 1996, the Center for the Book has been the sponsor and producer of "The Sound of Writing: America's Short Story Magazine of the Air," a National Public Radio series hosted by writer and NPR literary critic Alan Cheuse. Each 30-minute program features readings of two original short stories. Broadcast as part of the "NPR Playhouse," "The Sound of Writing" is heard on more than 40 NPR stations.

☐ **13 State Center Affiliates Renewed for 1997-1999.** Today there are 31 state centers for the book officially affiliated with the LC Center. Once a proposal from a state is approved, the affiliation lasts three years; renewals, also for three-year terms, must be formally requested and accompanied by a description of each state center's recent accomplishments. In January, Center for the Book Director John Y. Cole announced that applications from 13 of the state centers due for renewal had been approved: Alaska, California, Florida, Indiana, Kansas, Minnesota, Missouri, Montana, Nebraska, North Dakota, Ohio, Texas and Virginia.

"Our state center network began in 1984 when the Center for the Book's national advisory board approved an application from Florida," said Dr. Cole. "Illinois was approved in 1985, then Michigan, Oklahoma and Oregon in 1986, and we were on our way. Today the reading promotion work of the state centers is at the heart of our activities."

State centers do not receive any direct financial support from the LC Center. They are asked to work with the Library of Congress in promoting books, reading, literacy and libraries and in raising public awareness of their own state's literary and cultural heritage. They must be statewide in governance, support and activities, and state libraries must be closely involved, if they are not the home of the state center.

Proposals for new state centers must explain how the organization would serve a useful and constructive purpose in the state and how it would fulfill a function not currently being performed by any other organization or statewide coalition. The organizing group should represent a coalition of prominent book, library, civic and educational groups from throughout the state. A statewide advisory board is needed.

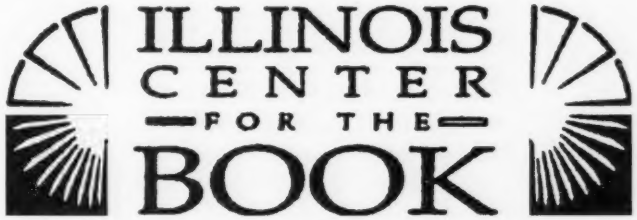
Representatives from affiliated state centers meet once a year at the Library of Congress to exchange ideas and information. This year's meeting is on Monday, May 5, 9 a.m. - 5 p.m.; observers are welcome, but reservations are needed. For guidelines and further information about establishing a state center for the book affiliated with the Library of Congress, contact the Center for the Book, Library of Congress, Washington, DC 20540-4920, (202) 707-5221 (telephone), (202) 707-0269 (fax), or visit the Center's web site at: http://lcweb.loc.gov/loc/cfbook/.

☐ **Wisconsin "Print Culture" Conference Announced.** The Center for the Book is a co-sponsor of "Defining Print Culture for Youth: Children and Reading Since 1876," a conference on May 9-10 in Madison, Wis. The Center for the History of Print Culture in Modern America is the principal organizer and sponsor, with additional support from the Highsmith Co. and the University of Wisconsin Bookstore.

Anne Scott McLeod of the University of Maryland is the keynote speaker. Conference sessions are: "Reading Nancy Drew"; "Constructing Images: African Americans in Print"; "Turn-of-the-Century Children as Readers"; "Communists and Consumers"; "Growing Up Female"; "Heroes and Villains: Reading Masculinity"; "A Lesson in Civics: Reading in Democracy"; "Gender and Authorship: Toward a Fabrication of Self"; "The Visual and the Virtual: The Changing World of Children's Publishing"; "Starting Out: Lessons from Early Readers"; and "Curious Kids: Sex in the Texts".

The Center for the History of Print Culture in Modern America is a joint project of the School of Library and Information Science at the University of Wisconsin-Madison and the Wisconsin State Historical Society. Conference registration information is available at (608) 264-6598 or e-mail: mex@ccmail.adp.wisc.edu.

Florida Center for the Book



'American Treasures' Preview Now On-Line

An on-line preview of the upcoming exhibition "American Treasures of the Library of Congress" is now available from the Library's Web site.

The preview heralds the Library's exhibition of the same name, which features American books, films, photographs, music scores, cartoons, drawings, manuscripts and such objects as the contents of Abraham Lincoln's pockets the night he was assassinated.

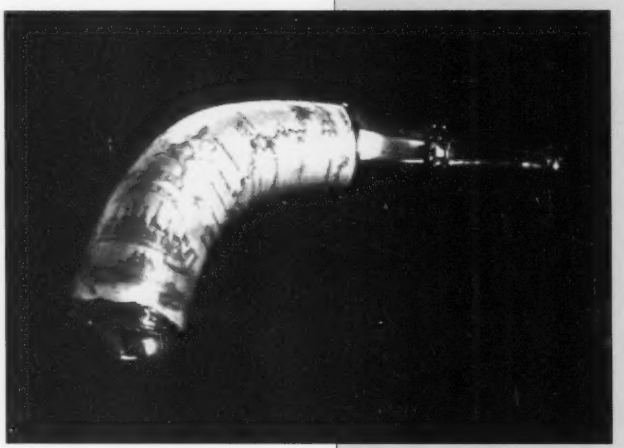
"This preview is an introduction to the cultural treasures that the nation's library holds in trust for all Americans. We hope it will entice visitors to see the exhibition and the gloriously restored Jefferson Building," said Librarian of Congress James H. Billington.

The preview will feature selected items biweekly, beginning with one of the Library's top treasures, the rough draft of the Declaration of Independence in Thomas Jefferson's own hand with notations by Benjamin Franklin and John Adams. Every two weeks, three new items will be added to the preview site until the exhibition opens in May. Among the preview items will be the lab notebook of Alexander Graham Bell, Maya Lin's design for the Vietnam Veterans Memorial and what may be the first surviving baseball card.

The items will be added from each of three areas in the actual exhibition: "Memory," "Reason" and "Imagination," reflecting the organization of Thomas Jefferson's personal library, which, when sold to the Library in 1815, became the seed of the present collections.

This permanently rotating exhibition and the on-line preview are made possible by generous support from the Xerox Corp. "American Treasures" will be the centerpiece of a yearlong celebration marking the official reopening of the Library's Thomas Jefferson Building during its 100th anniversary year.

The continuing exhibition will be on view in the newly restored Jefferson Building at 10 First Street S.E. Hours are 10 a.m. to 5 p.m. Monday through Saturday. The preview will be available on the Library's World Wide Web at http://www.loc.gov/exhibits/.



One of the most fascinating cartographic formats represented in the Library's holdings is a collection of eight powder horns inscribed with maps, dating from the time of the French and Indian War and the American Revolutionary War. For soldiers, hunters or frontiersman in the late Colonial period, powder horns were indispensable companions to their muskets. Fashioned out of cow or ox horns, they made convenient containers for carrying and protecting gunpowder. Usually handmade, these horns were often inscribed with references to particular campaigns, rhymes, names of forts or towns, diary entries or maps. Since maps were scarce during the time period, it is possible that map-inscribed powder horns served as guides for their owners, but it is more likely that the map images provided records or mementos of the areas that the owners traversed or the campaign in which they were involved.

The powder horn shown here is undated and unsigned, although it is believed to date from between 1757 and 1760. It shows the Hudson and Mohawk river valleys as well as Lake Champlain and Lake Ontario, waterways that served as the major arteries of travel between New York City (portrayed pictorially at the bottom of the horn) and the St. Lawrence River Valley to the north and the Great Lakes to the west. Numerous towns and forts along the route are named, and houses, boats and other details enliven the design. The horn also bears a British coat of arms, suggesting the owner was an American Colonial or British soldier.

This powder horn is part of the Peter Force Collection, which the Library purchased by an act of Congress in 1867. Force (1790-1868) was the preeminent collector of Americana (including maps) during the first half of the 19th century.

– *from* American Treasures of the Library of Congress, *published by Harry N. Abrams Inc.*

Legislative Reference Service Chief Dies

Ernest Griffith, 100, one of the individuals who made the Legislative Reference Service (LRS) an effective research tool for Congress, died on Jan. 17.

Mr. Griffith worked at the Library from 1940 to 1958 as the director of LRS, predecessor to the Congressional Research Service (CRS). He was asked by Congress to accept that position, and he took the service to a new dimension of congressional support.

A memorial service was conducted on March 1 in Washington at the Metropolitan Memorial United Methodist Church. At the suggestion of Mr. Griffith's family, remembrances may be made to the Wilderness Society, 900 17th Street N.W., Washington, DC 20006, or to the Griffith Scholarship Fund, c/o the American University School of International Service, 4400 Massachusetts Avenue N.W., Washington, DC 20016.

Mr. Griffith envisioned LRS as an agency that could support Congress by helping to make it more independent of the sources of information it had been accessing. At that time, Congress had to rely heavily on interest groups and executive offices as information sources.

At the time he left the Library, Griffith was quoted in an Aug. 31, 1958, *Washington Post* article: "I think I am proudest of the fact that we have operated independently of the executive branch in a technical age. During the late 1930s and early 1940s, Congress was becoming more and more dependent on the executive for its know-how. What we have done is make possible the intelligent functioning of the legislative branch without reliance on the executive arm or special interests."

During Mr. Griffith's time at the Library the 1946 Legislative Reorganization Act was passed by Congress, reorganizing and dramatically expanding the LRS, a move that Mr. Griffith was largely responsible for initiating. He later saw more than a 300 percent increase in the number of congressional requests to the LRS for information.

Mr. Griffith was born in Utica, N.Y., in 1896. He graduated from Hamilton College, in Clinton, N.Y., and then was off to Oxford University as a Rhodes scholar. There he received his doctorate in government. During his life, Mr. Griffith had been a professor or visiting professor at numerous universities.

Prior to his time at the Library, he was the dean of the graduate school and professor of political science at American University. After leaving the Library, he returned to the university as an educator and administrator; he became the first dean of the School of International Service.

In addition to his career accomplishments, he devoted a lifetime of service to an impressive array of agencies and community organizations. He founded the Pioneers, the forerunner of the Cub Scouts. He was the chairman for the inter-university training center for Peace Corps volunteers and for the Council of Social Agencies (the forerunner of the United Way). He was a member of the U.S. National Commission for UNESCO, and a delegate to the Third World Council of Churches.

In an article published in the Dec. 30, 1996, issue of the LC *Information Bulletin*, Daniel P. Mulhollan, current director of CRS, said: "I think it is important to note the role that 'service' plays in the life of Ernest Griffith. To serve the public good has been a fundamental purpose that Ernest Griffith has continually called us to: service to the Congress and to the nation."

Mr. Griffith supported the Wilderness Society, a group created to try to keep the untouched wilderness areas in the United States free from development. When he was in his 70s, he spent much of his time scaling mountain peaks in Alaska. During his 80s and 90s, he tackled the Cascades in Washington and Oregon. "Every summer he'd climb a mountain," said Charles Goodrum, a former Library staffer, "and he didn't stop until he'd checked off every mountain on this continent and many in Europe."

Mr. Griffith's wife of 45 years, Margaret Davenport Griffith, died in 1974, and a daughter, Julia Abernathy, died in 1978. Survivors include four children, Margo Earley, Alison Tennyson, Lawrence Griffith and Stephen Griffith; 13 grandchildren; and nine great-grandchildren.

– *Suzanne Bacon*

Suzanne Bacon is an intern from Brigham Young University working in the Office of Communications.

Pioneer in Cataloging Dies

C. Sumner Spalding, 85, general editor of the first edition of the Anglo-American Cataloging Rules (AACR), died on March 8 in Baltimore from complications of pneumonia.

Mr. Spalding was assistant director of the Processing Department in Cataloging, from 1968 until his retirement in January 1975. He joined the Library as a music cataloger in 1940 and subsequently served as assistant chief and chief of the Catalog Maintenance Division and chief of the Serial Record and Descriptive Cataloging Divisions.

Mr. Spalding took a leave of absence from 1964 to 1966 to edit AACR. He received the Margaret Mann Citation for his work on AACR and the Library's Distinguised Service Award for his 32 years of federal service.

Born in 1912, Mr. Spalding held bachelor's and master's degrees from Harvard University and a library science degree from Columbia University. He was an accomplished church organist, choir director and composer.

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